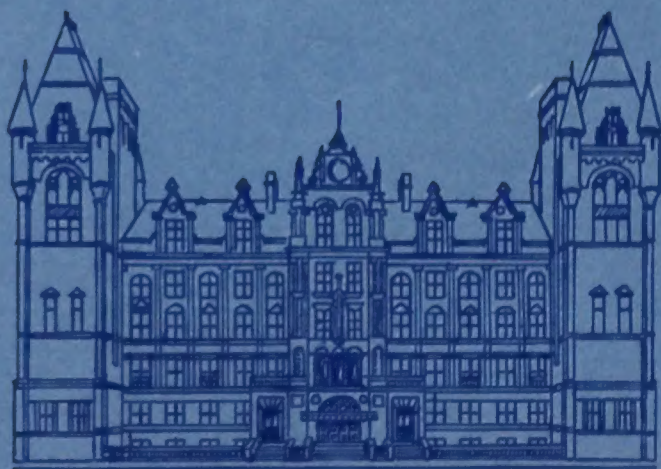


# ROYAL COLLEGE OF MUSIC MAGAZINE

EASTER TERM 1973

VOLUME LXIX No. 1



*Gillian Ashby*

# THE R.C.M MAGAZINE

FOUNDED 1904

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THE  
R·C·M MAGAZINE



*'The Letter killeth, but the Spirit giveth Life'*

A JOURNAL FOR PAST AND PRESENT STUDENTS AND FRIENDS OF THE  
ROYAL COLLEGE OF MUSIC, AND OFFICIAL JOURNAL OF THE RCM  
UNION

VOLUME LXIX No. 1

1973

## Editorial

At a time when, if you will excuse the pun, 'Post' is an excellent epithet with which to describe our mail service, it is probably too much to expect that readers will be opening their College Magazine at the breakfast table. If, however, you are lucky enough, then grab the porridge spoon and examine the reflection of your features in the convex surface. The amusing distortion of that life-long friend is in fact a good example of a serious branch of mathematics which seeks to study transformations and mappings, all the while noting what properties of the subject remain invariant. Thus a Mercator projection of the true map surface of our terrestrial globe is a transformation necessary to the successful transposition from a curved to a flat surface. The well-known London Underground map is, for compactness and convenience, a distortion beyond all comparison with the reality of the railway lay-out, yet the invariant features are there firmly and boldly. The order of the stations in any direction, the crossing and junction of the lines, those parts north or south of the River Thames—these are the bare facts we need to know when dashing to rehearsal or performance.

Thus crudely outlined is the study of topology and I will not bore the reader further except perhaps to introduce to you later a topological curiosity—a piece of paper which has only one side and indeed one edge. The answer to any editor's nightmare when attempting to page-up a magazine!

It so happens that the study of Invariance is called to mind when one considers musical interpretation. If a composition has a true and noble birthright then, although performance and interpretation may vary wildly from one instance to another, through these transformations will shine the invariant soul and character of the piece. How often does one say that a work plays or sings itself or, on the other hand, that it is gauche or contrived? In an article entitled—'The Composer's Education', Dmitry Kabalevsky\* has stressed the importance of rearing young composers on the great music of the past—music that has shone through time with true soul—so that whilst mastering the techniques of polyphony, harmonic colour and formal structural development, they should nevertheless be guided by their teacher into the acquisition and cultivation of spiritual and aesthetic ideals. Kabalevsky later points out that, in the fever and excitement of study and immersion in dodecaphony, young composers in the last two decades have perhaps not awakened to the fact that Arnold Schönberg often returned to tonality in his latter years. This is not to say, however, that utter discord and apparent chaos or tension cannot possess true spirit and aesthetic quality but they must have arrived from the depths of the eternal, universal subconscious and not have been thrown together, however ingenious the scaffolding or infallible the slide-rule. It is perhaps not known that many great scientific thinkers have drawn some of their greatest theories not from persistent 'head-banging' but from what might be termed spiritual exploration or lateral thinking. Thus Newton did in fact 'dream up' the notions and final equations for his Gravitation Theory, having thence to lead up to them and bridge the gap to his initial observations with hard objective mathematical reasoning. Einstein, too, experienced revelation which was in great part from the subconscious and it is said that the great

\**The Composer*. No. 45 Autumn 1972. p. 1.



chemist Friedrich Kekulé, in trying to work out an explanation for the curious combination of hydrogen and carbon in the benzene molecule, one night dreamed a dream of a snake swallowing its own tail thus leading the waking mind to complete the jig-saw puzzle with the postulation of the now famous Benzene ring—one of the building bricks of organic chemistry.

In a world that is clearly becoming more and more materialistic, burning itself out and sinking in the pollution of its own frenzied effort's waste, let us return to the inspiration of the eternal subconscious and be not ashamed to dream.

In closing, I promised to present that weird piece of paper to you. Take a long strip, say 50 millimetres wide and 360 millimetres long, cut from the length of a foolscap sheet and join it up end to end with sellotape but, 'ere so doing, give one end a single twist. You should now possess an object first investigated by August Möbius and you will perceive on your own examination that it is a strip that has only one side and one edge. Try painting each side of this nightmare garter with alternate colours or, better still, take a pair of scissors and slit it down its length. Is this dream or hard reality?!

## UNIVERSE

A long centipede nicknamed Pip,  
Took a stroll on a curled paper strip.  
He said, 'Although dubious,  
I rather think Möbius  
Has plotted me tail over tip.'

A part of Stage-Managing art  
Is to know all the word cues by heart.  
Thus action quick handed  
Left Lohengrin stranded—  
So when does the next swan depart?

At an unforgettable performance of *Lohengrin*, an over-anxious stage-operator sent Lohengrin's swan on to the stage too early for his entry.

## NEW STUDENTS, EASTER TERM, 1973.

Richard Beauchamp  
Richard Bolley, Eastcote  
Francis Eagar, South Africa  
Malcolm Gillies, Australia  
Katy Hamalainen, Finland

Jeanette Micklem, Rhodesia  
Janet Riddell, Canada  
Peter Waters, Australia  
Vincenzo Zari, Italy  
Jeanne Zaidel, South Africa

## RCM Union

The Annual General Meeting took place in the Donaldson Room on November 28th, 1972. The Chairman spoke with deep regret of the death of Mrs Jane Gough on October 3rd, and of Miss Phoebe Walters on November 14. Miss Walters was a moving spirit in the inauguration of the College Magazine and was a founder member of the Union. Mrs Gough was also a founder member of the Union. Members were asked to stand in silence in their memory.

The Report and Accounts were adopted and there was general satisfaction that the deficit of £452 last year had been wiped out and a credit balance of £25 shown this year. This was largely due to the increased subscription rates.

The Honorary Officers were re-elected. Miss Barbara Lane and Mr Richard Latham, having served for six consecutive years, retired from the Committee. In their place Miss Dorothea Aspinall and Mr John Stainer were elected. Mrs Barbara Boissard and Mrs Natalie James were re-elected for a second term of three years.

The Annual 'At Home' will be held on July 5th. Do try to keep this date free.

SYLVIA LATHAM  
*Hon. Secretary*

### NEW MEMBERS

Adkins, Anthony  
Arnold, David  
†Barnes, Mrs (Olwen Phillips)  
Boyes, Miss Christine  
Carter, David  
Carter, Miss Gillian  
Catz, Miss Petra  
Cloak, Clarence  
Ellis, Miss Susan  
Friend, Miss Caroline (Mrs Julian Pike)  
Gifford, Gerald  
Hack, Adrian  
Havill, Miss Joan (Mrs Anthony Hill)  
Hill, Anthony  
Johnstone, Mrs Helen  
MacDonald, Miss Margaret  
\*McLeish, Adrian  
Meadows, Miss Anna  
†Merritt, Miss Kathleen  
Page, Miss Elizabeth

Phillips, Miss Margaret  
Pike, Julian  
Reynolds, Mrs (Sylvia Walton)  
Roberts, Stephen  
Rootes, Christopher  
Sage, Anthony  
Smith, John Kingsley  
Spall, Charles  
Swan, Richard  
Tebbet, Roger  
Tingley, Christopher  
Treherne, Nigel  
Waterman, Miss Fanny (Mrs G. de Keyser)  
Wild, Peter  
Woolmer, Mrs (Mary Wilson)  
\*Wroe, Malcolm

\*Life Member  
†Re-joined

### NEW YEAR HONOURS

|                  |                     |
|------------------|---------------------|
| Sir Robert Mayer | Companion of Honour |
| Charles Groves   | Knight Bachelor     |



## The President's Concert

On December 5th the College staged a traditional President's Concert for Her Majesty Queen Elizabeth the Queen Mother. There were several innovations: a Fanfare marked both the arrival in the Concert Hall and the departure from the College of our President; the National Anthem was sung to an unaccompanied SATB setting in the unusual key of B flat; some of the audience invited to join in a chorus were caught not watching the beat; men accustomed to a morning coat on previous Royal occasions in College wore a suit; and the tea party took place in the Recital Hall instead of the Donaldson. These novelties did not affect the normal ceremonial which, as always, Her Majesty graced with Her own unique brand of regal charm that secures Her place in the hearts of all at College.

The concert was of a high standard. It began with a warm rendering of Purcell's 'Ode on St Cecilia's Day' conducted by Vaughan Meakins. Two moving performances, one by Martin Hughes of a Mozart Violin Sonata, the other by Elizabeth Bennett of part of a Godard Suite for Flute, both accompanied with feeling by Simon Nicholls, were followed by Part 1 of the Vaughan Williams 'Songs of Travel' for baritone, superbly sung by Stephen Roberts accompanied by Michael Redshaw. Yuriko Murakami was acclaimed both for her playing of Liszt and for the hilarious pianistic jerks she accorded the Stravinsky 'Circus Polka for a Young Elephant'. Four 'Christmas Songs'—'Carols' was too traditional a word—conducted by John McCarthy to mark the end of the programme started with 'Christus Natus Est' by a first year composition student, Anthea Willcock, who took an appropriately popular bow, and finished with audience singing in which our President was seen and heard taking part with evident enjoyment.

DAVID IMLAY

### PROGRAMME

#### GOD SAVE THE QUEEN

ODE ON ST. CECILIA'S DAY (1692) ... .. Purcell  
Final Chorus: Hail! Bright Cecilia

#### THE CHORAL CLASS AND FIRST ORCHESTRA

##### CONDUCTOR—VAUGHAN MEAKINS

SONATA FOR VIOLIN AND PIANO IN G MAJOR, K.379 ... .. Mozart  
Adagio—Allegro. Tema con variazioni.

MARTIN HUGHES (Scholar)

SIMON NICHOLLS (Scholar)

TWO MOVEMENTS FROM THE SUITE FOR FLUTE AND PIANO ... .. Godard  
(a) Allegretto  
(b) Waltz

ELIZABETH BENNETT

SIMON NICHOLLS (Scholar)

SONGS OF TRAVEL, PART 1, FOR BARITONE AND PIANO ... .. Vaughan Williams

(a) The Roadside Fire

(b) Bright is the Ring of Words

(c) The Vagabond

STEPHEN ROBERTS

Accompanist—MICHAEL REDSHAW (Associated Board Scholar)

#### TWO PIECES FOR PIANO:

(a) Les jeux d'eaux à la Villa d'Este ... .. Liszt

(b) Circus Polka for a young elephant ... .. Stravinsky

YURIKO MURAKAMI

FOUR CHRISTMAS SONGS:

|   |     |     |     |     |     |     |                             |
|---|-----|-----|-----|-----|-----|-----|-----------------------------|
| (a) Christus natus est                          | ... | ... | ... | ... | ... | ... | Anthea Wilcock<br>(Scholar) |
| (b) We need a little Christmas                  | ... | ... | ... | ... | ... | ... | J. Hermon                   |
| (c) Twelve days after Christmas                 | ... | ... | ... | ... | ... | ... | F. Silver                   |
| (d) Twelve days of Christmas (for the audience) | ... | ... | ... | ... | ... | ... | Trad                        |

THE JOHN McCARTHY STUDIO SINGERS AND FIRST ORCHESTRA

Conductor—Mr JOHN McCARTHY

Leader of the orchestra—GEOFFREY LYNN

PRIZEWINNERS

|                  |     |     |     |     |     |   |                   |
|------------------|-----|-----|-----|-----|-----|---|-------------------|
| Tagore Medals    | ... | ... | ... | ... | ... | { | CAROLINE FRIEND   |
| Chappell Medal   | ... | ... | ... | ... | ... |   | VAUGHAN MEAKINS   |
| Hopkinson Medals | ... | ... | ... | ... | ... | { | YURIKO MURAKAMI   |
| Singing          | ... | ... | ... | ... | ... |   | ANDREW BALL       |
| Violin           | ... | ... | ... | ... | ... |   | PETER WILD        |
| Flute            | ... | ... | ... | ... | ... |   | STEPHEN ROBERTS   |
|                  |     |     |     |     |     |   | MARTIN HUGHES     |
|                  |     |     |     |     |     |   | ELIZABETH BENNETT |

The Singer

Now I know why the skylark mounts to heaven on his song;  
 Now I know why bells are hung in heavenward steeples;  
 Now I know why the ancients believed that the soul was in the breath of  
 life;  
 For my throat is a silver gate through which my life's breath longs to  
 fly out to God.  
 But it can only strain against the bars, while the nightingale sound echoes  
 in the place of the soul's desire.

M. M. T.

## A Visit to College by the Dean of St. Paul's

The opening address this term was given by Dr Martin Sullivan, the Dean of St Paul's, who delivered a light-hearted account of musical life there, all the while emphasizing the responsibility, careful discipline and management that has to be undertaken in maintaining the smooth running of a complex ecclesiastical establishment. He further paid tribute to Sir John Dykes Bower, organist for 31 years, as well as to the present incumbent, Christopher Dearnley and his deputy and assistant deputy, Harry Gabb and Christopher Herrick. Other notable musical figures who had associations with the Cathedral were mentioned, especially Sir Charles Groves who had been reared in the discipline of the choir when a boy. Finally the Dean recounted some of the history of St. Paul's, mentioning the various edifices that have stood there since 604 AD, ending with a witty account of its position and influence in the life of the modern City of London today.



## Obituaries



### PHOEBE WALTERS

Phoebe Walters was a pillar of the RCM Union. She died on November 14th, a month before her 94th birthday. A student at College from 1897-1900 she kept in close touch all through the years until her death. She was instrumental in founding the College Magazine in 1904 with a band of enthusiasts including Aitken Crawshaw (the first Editor), Lady Cynthia Crewe-Milnes (later Lady Cynthia Colville), and Dr Emily Daymond, and with the blessing of Hubert Parry, Director of the RCM at that time. From the institution of the College Magazine sprang the idea of starting the RCM Union in 1906.

On leaving College Phoebe Walters taught at the Ladies' College, Jersey. In 1904 she was appointed Director of Music at the Royal Holloway College. She remained there until 1915 when she became Musical Resident and Sub-Warden to the Passmore Edwards Settlement.

This gave her an absorbing interest in adult education and in 1919 she became Secretary of the YWCA Education Committee which led to her becoming one of the founders of Hillcroft College, the only—then and now—long-term residential adult education college for women. At the same time she undertook the work of treasurer to the Charity Organisation Society, later re-named the Family Welfare Association.

Over a long period College and the Union have been enormously enriched by the support of such people as Phoebe Walters. Possessed of an unfailing memory, she was a fund of information about College events in general from her student days at the turn of the century up to the time of her death, and she always retained her interest in 'the young idea'. She was a fascinating companion, and full of wisdom.

Many friends came to a Memorial Service held at St Paul's, Knightsbridge, on November 25th. The RCM Choir-Training Class sang two part-songs by Sir Hubert Parry: *There rolls the deep where grew the tree*, and *Music, when soft voices die*. The service also included *Iustorum animae* by Byrd, and *Never weather-beaten sail* by Parry, sung by the choir of St. Paul's.

The Director gave the Address in which he referred to her as 'one of that fine band of women for which this country must for ever be thankful'. He quoted from an appreciation by Mrs Janet Cockerill, Principal of Hillcroft College, which appeared in *The Times* in which she wrote 'Retirement seemed to strengthen, not to weaken, her ties with her colleagues and her friends—for she was always available for counsel and inspiration. If her approbation fell upon your hopes and plans, you felt they were the better for it and you the more able to carry them out. She was a fine-boned, fastidious and discriminating woman, beautiful to look at and full of virtue'.

The Director spoke of her strong and continuing interest in College affairs and of the close watch she kept on the term's diary which was always at her side. He concluded: 'As we get older we wonder at what age we will cease to look forward to the next adventure in life. As a brave man said on an historic occasion 'Why fear death. It is the most beautiful adventure in life'. We cannot regret Phoebe's passing but have faith that, for her, Death has become a beautiful adventure. Can there be a better quotation for her than from Spenser in the 16th century:

'Sleep after toil, port after stormy seas,  
Ease after war, death after life does greatly please'.

S. L.

In paying my own tribute to Phoebe Walters I find it hard to express myself—not for lack of words but because I feel that far from being a departure, her death is indeed an arrival not only in the hearts of those who knew and loved her well but surely also for those who will never have met her for, as has been expressed by better pens than mine, she has left so much to the College and to the life of music generally.



It was both my privilege and delight to know her in her latter years yet there shone from her being all the gaiety and youth of a wonderful, complete person whom age had never succeeded in transforming. Conversations with her were a joy and she would alternate twixt quiet, deep contemplation of the great mysteries of music and the universe and laughing carefree enjoyment of some trivial mirth-provoking anecdote or memory. And what a memory and interest in all that was going on and had gone on in the world about her! A great motorist, she enjoyed telling and listening to tales of travel and I yet carry with me some of her useful tips to combat the wild vagaries of the modern motorway!

Here indeed was life and the inspiration to live.

D. M. F.

## MRS. JANE GOUGH

(Jeanie Price)

Mrs Gough, who died on October 3rd aged 90, was a regular visitor to College up to the year of her death. She came to the 'At Home' last June and it was very seldom that she missed any Union party or meeting. Only a few years ago she walked from Oxford Circus to College for the Union Annual General Meeting, taxis and buses all being full up in the rush hour. Her nephew, Mr Cameron Gough, writes: 'I know she valued her association with the Royal College of Music Union probably more than any other and I have known occasions when she has turned down flat some very attractive invitations elsewhere, refusing to allow anything to interfere with her attendance at one of your functions'.

She studied the violin at College between 1904 and 1907. She continued to play until quite recently and took a keen interest in young people starting on their careers. Her cheerful presence will be greatly missed by her many friends in the RCM Union.

S. L.

## The Vaughan Williams Centenary in the 'Frozen North'

Ralph Vaughan Williams was Honorary President of the Haddo House Choral Society and in 1957 he came North to hear his *Sea Symphony* and conduct Parry's *Blest Pair of Sirens*—a beloved work. Although he did not actually conduct the *Sea Symphony*, he liberally annotated my full score which has proved invaluable in subsequent performances and never more so than in his Centenary Year.

Since he was our Honorary President and we loved him, it seemed only right and proper that we should honour the Centenary as fully as possible. *Hugh the Drover* was given a very happy three performances, graced by the presence of Mrs Vaughan Williams. The parts of Hugh and Mary were taken by Paul Whitmarsh and Elaine Watts from the London Opera Centre, and, since it took place in April and some of the male chorus were away, Martin McEvoy and Peter Lewis from the Royal College of Music joined us. I had received advice from James Robertson at the Opera Centre that the part of the Sergeant must be taken by an actor rather than a singer and this certainly was one of the high-lights of the performance especially as the Sergeant, David Gordon, was well over 6 ft and his 'army' somewhat diminutive!

In the month of June we packed up sets, costumes and choir and set off one fine Sunday morning to Pitlochry, the 'Theatre in the Hills'. It was like a choir outing, picnic and all, except the producer, travelling by car, was attacked by a herd of cows being driven to another field on a lonely mountain road. One jumped on the bonnet and smashed the car and when the farmer was questioned by the police as to the nature of his job, he replied 'A DROVER' and could not think why the producer burst into maniacal laughter! The rehearsal started without him but to our relief he appeared and all went without a hitch.

At Pitlochry, unlike Haddo which had the full orchestra and all the gorgeous sounds, it had to be performed with two pianos thereby losing much of the colour. But the audience, who were expecting a concert, were obviously relieved when the curtain went up to find a Cotswold village and some very gay costumes, and we received a very unexpected bonus two months later from a Londoner who asked if they were presenting operas at Pitlochry now, as a friend of hers had been to see one and it had been very good!

The *Sea Symphony* was the main part of an all British concert in May, with soloists Sheila Armstrong and Raimund Herinx, the performance being preceded by Constant Lambert's *Rio Grande* with Stephen Dickinson from the Royal College of Music as soloist, together with a Concerto for Oboe and Strings by Arnold Cooke played by Leon Goossens. All the Scottish Critics were loud in praise (the London Press will never venture so far north) and one wife was heard to remark—'It makes me feel proud to be British'.

As our final offering, and under the banner of The Haddo House Choral Society, the Women's Rural Institutes performed *Folk Songs of the Four Seasons*. To lighten the lump, John Barrow sang two groups of songs by Vaughan Williams and Finzi and the Cantata was divided into its four sections. This really was quite a venture. The accompaniment was provided by the County Schools Orchestra who not only played excellently (they have splendid woodwind and brass sections at the moment) but behaved extremely professionally. The Women's Rural



Institute, all 170 of them, were rehearsed at group level. At least two-thirds could not read music and had to learn it by ear. For months they rehearsed in the various groups. I then did a lightning tour in September and we all came together for two big rehearsals. It was all very stimulating and perhaps what would have pleased the composer most of all, was that each and every one expressed their enjoyment, summed up by one elderly lady saying 'I fairly enjoyed ma'self'.

JUNE (ABERDEEN) GORDON

## The Royal Collegian Home and Abroad

NICHOLAS CHADWICK has been awarded the Snell-Newlands Junior Research Fellowship at Glasgow University, tenable for three years.

DONALD FRANCKE was invited to Canada in 1972 to adjudicate for the Canadian Federation of Musical Festivals. This February he is touring Scotland with the Intimate Opera Company and thence on to Singapore where he will sing Mr Noye in Benjamin Britten's 'Noye's Fludde' for the Festival there together with his wife, MARGARET ELLIS, as Mrs Noye.

GERALD GIFFORD has been appointed Assistant Organist of Ely Cathedral and Music Master at the King's School, Ely.

ALEXANDER GIBSON, who two years ago was awarded the Gold Medal and £1,000 St Mungo Prize by the City of Glasgow as 'the man who has done most to improve the quality of life in the city', will be soon making his debut in the United States, conducting Stravinsky's *The Rake's Progress* in Washington.

TIMOTHY HIGGS' opera, 'Thomas Bullen', was performed during the autumn at Hever Castle, The Adeline Genée Theatre, and Goldsmiths' Hall. The Libretto is by Ian Grant, the producer was David Ritch, and it was conducted by the composer. Michael Bauer sang the name part, and several other Royal Collegians took part.

MARGARET KINGSLY sang Brünnhilde in Brussels in March, 1972 and at the San Carlo, Naples, in April.

JAMES LOCKHART has been appointed chief conductor at the Opera House, Cassel, and James Friend shares the appointment as his assistant.

ANTHONY MILNER'S Symphony, commissioned by the BBC, was given its first performance by the BBC Symphony Orchestra, conducted by John Pritchard, at a broadcast concert at the Royal Festival Hall on January 17th, 1973.

JULIAN MOYLE gave a Wigmore Hall recital on January 29th, 1973.

HOWARD SHELLEY gave a Kirkman Concert Society recital in the Purcell Room on November 18th, 1972.

RICHARD SIMPSON has been appointed second oboe in the BBC Symphony Orchestra.

ORIEL SUTHERLAND gave a recital at the Wigmore Hall on October 23rd, 1972.

CHRISTOPHER TINGLEY produced a concert entitled 'Film and Music' in aid of the Charities supported by the University of South Kensington on November 19th, 1972. Muir Mathieson and Michael Reed conducted; the orchestra was led by Hugh Bean. John Russell was the soloist in the Warsaw Concerto.

PETER WHITFIELD, who recently graduated from the University of Edinburgh with the degree of B.Mus Honours, has been awarded an Andrew Fraser Scholarship by the Faculty of Music to study composition in Rome with Petrassi.

## HERBERT HOWELLS, CH

In honour of his 80th birthday

On October 17th, 1972 many friends gathered in the Concert Hall to celebrate the 80th birthday of Dr Herbert Howells which had fallen on the previous day.

The Director read his tribute to Dr Howells which had appeared in the last issue of the Magazine.

Richard Latham then spoke as follows:—

I hope you will feel, with me, that this being a domestic occasion, when the friends, pupils and a host of other admirers of a great and lovable man have come to do him honour, the emphasis should not be on the nationally, indeed the internationally, renowned composer—Companion of Honour, Commander of the British Empire—but on the astonishing man behind these honours on whom they, as well as the years, sit so lightly, our friend Herbert.

How right that we should all be together this evening in this place, for surely the home and the musical headquarters of HH is the RCM.

If it is true, and I am sure it is, that much of the real stature of a man is to be seen in his relationships with those with whom he comes into close contact and the influences he brings to bear on them, then Herbert's stature is *enormous*.

I hope you will bear with me if I just mention the growth of a relationship with one former student because of the abiding influence which has been the result of it. I want to do this because I know I shall be speaking for a countless number of others who in all the years since my student days, and before, have received the same friendship as I received, have come under the same influences and who for the rest of their lives will say as I do, and with pride, 'I was a pupil of Herbert Howells'.

I came to College in 1929 and became a composition pupil of Dr Howells. The easy relationship and quick offer of friendship which I received from Herbert naturally made me all the more susceptible to the influences with which he surrounded me and which have stayed with me from those days until now. As his pupil I came in contact with lightning sharpness of mind, clarity of organized thought and an astonishing insight into his pupil's musical problems, and they were many. To every problem he would bring enlightenment. I was Herbert's pupil 40 years ago—I am his pupil still.

I am sure he is still fostering in receptive minds the love of words and of poetry; the beauty of stained glass; of bridges built by Brunel. (I remember travelling to Cambridge in 1930 to see the stained glass in King's because HH told me to!) Art in all its manifestations is to him an enthralling adventure of the mind and of the spirit and anyone fortunate enough to pass through his hands is enormously enriched.

These are some of the reasons why we meet to-day to say a very special 'thank you' for the inspiration Herbert has given so generously for so long and to so many of us at College. Those of you who heard the performance of *Hymnus Paradisi* in this Hall last term can have been left in no doubt at all that the RCM harbours one of the great composers of the 20th century. Every branch of composition he has touched he has immeasurably enriched. He is indeed a Master Musician. We offer him our congratulations on his 80th birthday though many feel a hoax has been perpetrated somewhere along the line and that the year of his



birth was not 1892 but 1902 or even 1912. We thank him for the inspiration he has been in our lives, for the example he has set us of being satisfied with nothing less than the best of which we are capable. We salute him as a friend and honour him as one of whom we are immensely proud, and we offer him our gratitude and deep affection.

---

There followed a programme of works by Herbert Howells.

THREE PIECES for mixed voices:

- (a) Sing lullaby (1920)
- (b) Like as the hart desireth the waterbrooks (1943)
- (c) A spotless rose (1919)

Conductor Vaughan Meakins  
Organist Margaret Phillips  
Baritone Solo Michael George

SONATINA for Piano (1971)

Hilary Macnamara

FOUR SONGS for Soprano and Piano:

- (a) King David (1932)
- (b) Gavotte (1927)
- (c) The Lady Caroline (1969)
- (d) Come sing and dance (1927)

Caroline Friend      John Forster *Piano*

FOUR PIECES from 'Howells' Clavichord':

- (a) Goff's Fireside (*for Thomas Goff*)
  - (b) Arnold's Antic (*for Malcolm Arnold*)
  - (c) Malcolm's Vision (*for George Malcolm*)
  - (d) Bliss's Ballet (*for Sir Arthur Bliss*)
- } (1961)

George Malcolm

TWO SONGS for Baritone and Piano:

- (a) The restful branches (1920)
- (b) Mall O! (1920)

Stephen Roberts      Michael Redshaw *Piano*

QUARTET for Piano and Strings in A minor, op. 21 (1916-17)

The Richards Piano Quartet:

*Violin*—Nona Liddell  
*Viola*—Jean Stewart  
*Cello*—Bernard Richards  
*Piano*—Bernard Roberts

After the concert the Director and Lady Falkner gave a reception in the Recital Hall which was attended by a throng of friends and admirers of Dr Howells. It was a great pleasure to see his wife and daughter, both of whom add grace and beauty to any occasion.

# Music and the Olympic Ideal

by

Michael Pope

The question of a possible relation between music and athletics is one which goes to the roots of human activity. The essential differences are clearly perceptible; is it then possible that here, as elsewhere, there is an underlying harmony between things unlike?

That great writer on athletics, F. A. M. Webster, drew attention to the 'poetry of motion' which is characteristic of the first-class athlete in action.<sup>1</sup> The same phrase has sometimes been used of ballet;<sup>2</sup> and it is the art of dancing that forms perhaps the strongest link between athletics and music. Of the dance it has been said that 'the mind feels the beauty of emphasis and cadence in muscular motion, just as much as in musical notes.'

The vital thing in a good performance, whether of music, of dance, or of an athletic event, is rhythm. It has been pointed out by Denzil Batchelor that the magnificent all-rounder, Charles Fry, would never have eclipsed all other athletes if he had not happened to be interested in rhythm, 'physical rhythm as well as the rhythm of the singers and the painters'; and for Fry the beginning and the end of all the games he respected was dancing. 'The Greeks knew the secret. A game was not worth the trouble it put you to, unless it was first and last a physical fine art. . . . What was exquisite and memorable was the lyric movement of the artist in action.'<sup>3</sup>

It is clear that the inspiration for Fry's many-sided achievements came from ancient Greece. This classical scholar, who surpassed F. E. Smith and John Simon in the examination rooms at Oxford, gave his spare time to sport because it was thus that the Greeks had rounded off the full life. Not only was he an outstanding cricketer, who captained England, but he also played for England at football, and was considered for a place in the England Rugby team. As an athlete he represented Oxford against Cambridge in the 100 yards, in which he was placed equal first in 1893; in the high jump—at which his best leap was close to the winning standard at the Amateur Athletic Association Championships; and in the long jump, which he won in 1892, '93, and '94, and at which, in the Oxford Sports on March 4th, 1893, he equalled the world record. It should be added that after the sprints he liked long distances best—between five and ten miles. He once competed against the champion hurdler, Godfrey Shaw. Shaw beat him, but told him that if he took up hurdling seriously he might win the championship himself. Such versatility is indeed remarkable, but it is by no means the end of the story. In 1908 Fry took over the direction of the Nautical School Training Ship *Mercury*, and education became his life's work. One feature in the course of study at *Mercury* was unique: music, both theory and practice, was a regular item of instruction—indeed, it was considered about the most important thing in education. At first the system was much ahead of its time; but as Fry wrote some 30 years later, 'the authorities of today have discovered that the Greeks were not altogether off the spot in this matter.'<sup>4</sup>



Greek education, apart from reading and writing, was divided into the two branches of 'Gymnastic' and 'Music', the latter term comprising all the subjects presided over by the Muses, including on the one hand astronomy and mathematics, and on the other, history, drama, poetry, dancing, and music in our sense. In classical Greece, when the ancient Olympic Games were at their peak, instruction in singing and in instrumental performance was as much a regular part of a citizen's education as was Gymnastic, or exercise for the body. When past the age of competition—35 in the case of the Olympic Games—a man would still continue with regular physical exercises. The gymnasium became a place where the young could exercise themselves both physically and intellectually. Behind all this was a deeply held belief that 'the body of man has a glory as well as his intellect and spirit; that body and mind should alike be disciplined; and that it is by the harmonious discipline of both that men best honour Zeus', an idea which reached its highest expression at the Olympic Games, held in honour of Zeus every four years at Olympia in Elis.

There is evidence that three of the Panhellenic Festivals, the Nemean, Pythian and Isthmian Games, held competitions in music as part of the celebrations; indeed the Pythian Games, held at Delphi in honour of Apollo, may have originated as contests sacred to the Muses, such as singing to the harp and to the flute, playing the harp, and poetry. Some competitors were successful at both types of contest. One girl won the stade, or short foot race of somewhat under 200 metres, at the Nemean Games, and also won a competition for girl harpists in Athens;<sup>5</sup> and it is significant that the most complete type of the ideal Greek youth was Hermes, who had equal proficiency in 'Music' and in 'Gymnastic'.

After the suspension of the Olympic Games by Theodosius I there was a break of some 1500 years before the efforts of Baron Pierre de Coubertin brought about the inauguration of the Modern Olympic Games at Athens in 1896. One of the most important missions of the Olympic ideal in modern times has been to carry on the Greek tradition of balance between body and mind; and during much of the intervening period this tradition met a powerful adversary in the Church, which was for long an outspoken enemy of the body. There arose what might be called the Great Dichotomy, in which body was set in opposition to mind or spirit, with body coming a bad second. It is then the more interesting to find men of this period in whom physical and aesthetic achievement were combined. One such was Henry V, who is said to have 'excelled all men in leaping, in running, and in throwing iron bars.'<sup>6</sup> The early 15th century Old Hall Manuscript contains a Gloria and Sanctus by 'Roy Henry', and a number of authorities consider him to be the composer.<sup>7</sup> Henry VIII, as well as being an accomplished composer, singer, and instrumentalist, was also a versatile athlete. In particular he is said to have surpassed all other men at throwing the hammer, an early piece of evidence to support Webster's theory of the subtle connection between music and athletes of the strong-man type.<sup>8</sup>

It is not surprising that the Renaissance, with its revived ideal of the complete man, brought forth some figures of astonishing versatility. A remarkable example was Kryštof Harant (1564-1621), perhaps the most notable composer of the Czech Renaissance. In addition to his many intellectual attainments he is said to have been an excellent runner and jumper, a good swimmer, and a skilled fencer.<sup>9</sup> In view of his later experience as a soldier—which included the command of the artillery—he sounds altogether a good candidate for the Modern Pentathlon.

It is indeed regrettable that the educational claims of both music and physical exercises were neglected for so long. Sport came first, in the early 19th century revival: music followed very much later, as the experience of Charles Fry has shown. None the less the dichotomy tended to continue, as was illustrated by the university slang classification into 'aesthete' or 'hearty'.

Some, however, saw no reason to shut themselves off from the fullest possible development of their faculties. [The Oxford and Cambridge Sports of 1893, which were held at Queen's Club, London, offer rather a choice example.<sup>10</sup> The hammer was won by George Stuart Robertson, who three years later came 4th in the weight and 6th in the discus at the first Olympic Games of the Modern Era. When Strauss's 'Elektra' and 'Der Rosenkavalier' received their premières, in 1909 and 1911 respectively, Robertson was present to review them for *The Times*.<sup>11</sup> The long jump at Queen's Club was won by Fry: he was absent from the Athens Olympic Games as, although a current world record-holder, he was unaware that they were taking place. The quarter-mile was won by Alexander Ramsbotham, who later edited the Old Hall Manuscript for the Plainsong and Mediaeval Music Society and became one of the editors of *Tudor Church Music*. Two years previously, Ramsbotham, who was a pianist, had played the A major Violin Sonata of Brahms at a concert for the Cambridge University Music Club: the violinist was Edmund Fellowes, future editor of the English Madrigal School, and himself a good athlete.<sup>12</sup> Finally, the 100 yards at Queen's Club was declared a dead heat between Ramsbotham and Fry.

There is no doubt that all this would have delighted Pierre de Coubertin. His purpose in reviving the Olympic Games was composite. One of his objects was to bring together the youth of the world, so that the spirit of tolerance, understanding, and friendship might be advanced by chivalrous and peaceful contests, thus promoting the cause of peace. He was, in fact, in full accord with those composers, from Beethoven onwards, who have aspired to transcend national barriers, and to further that sense of loyalty to the whole human family on which the happiness of mankind must ultimately depend.<sup>13</sup> Coubertin also had in mind the real value of the Olympic movement to the community as a stimulus to physical exercise, and thus to the bringing about, in his own words, of that 'easy equilibrium of mind and body' which was part of the Greek heritage.<sup>14</sup> On the artistic side, he wished to revive the cultural ideals of the ancient games, and in 1912 he instituted competitions for creative work in the visual arts, literature, and music. In 1929 Douglas Lowe, twice Olympic 800 metres champion, and Arthur Porritt, an Olympic 100 metres bronze medallist, produced a book on athletics in which, after pointing out the significance of the Arts competitions as perpetuating the Greek spirit, they expressed a hope for their greater development and better support as it was more generally appreciated that the arts contributed in the most signal manner to the welfare of mankind.<sup>15</sup> Nearly 20 years later the Official Report of the 1948 London Olympic Games commented that the artistic side of the programme had not, unfortunately, so far met with the success it deserved. The Jurors agreed that in future a more intensive press campaign would result in supporters of sport becoming interested in art, and that such a campaign would lead to an enrichment of the Olympic ideal, and of one of its most important missions, the balance between body and mind.<sup>16</sup> The Arts competitions have not been held since 1948, and the present Olympic programme only contains provision for exhibitions and demonstrations of Fine Arts,



together with theatrical and musical performances, including opera and ballet. Yet one cannot help wondering whether Coubertin's vision might still be realized, particularly in the art of music: for musical competitions have a history stretching back to the Pythian Games some 2,500 years ago, and 'to pace one another on the road to excellence' is to pursue a vital part of the Greek cultural inheritance.

Turning now from a historical to a systematic viewpoint, it is clear that disciplines such as physiology, psychology, and philosophy can throw much light on any possible kinship between the two branches of human activity which are linked in the dance. Herbert Spencer once wrote that 'the first requisite to success in life is to be a good animal';<sup>17</sup> and *homo sapiens*, like other members of the animal kingdom, adds to the vegetal functions, such as nutrition, growth, and generation, the important one of Locomotion. Not only is this necessary for the sake of bodily health, but, as Webster pointed out, 'the well-being of a person is at its highest when his mental and physical harmonies are in tune'. 'To the runner there is an instinctive joy in running which reflects this innate propensity for voluntary motion. In the words of the poet Charles Sorley, 'we run because we like it'; but, significantly, he also wrote: 'we run because we must'. It is easy to forget that 'sport' is a shortened form of 'disport'; and moving about in the open air for enjoyment is the natural fulfilment of this basic part of our animal heritage.

Athletics at its best shares with great music a remarkable power of healing. It is as though both contribute to the feeling of wholeness, of integration, which is the essence of health and of happiness. A purely objective account of this is, of course, bound to be inadequate; but it is interesting to find that the scientific explanation for the basic satisfaction derived from both athletics and music appears to be the same. In music it seems that the acoustic signals received by our ears are converted into patterns of electrical activity in our brain. In physical exercise, to quote Roger Bannister, 'small electrical impulses...pass from our contracting muscles and moving joints to our brain. The electrical rhythm produced there is a source of pleasure. Like that caused by music, it has some interplay with the rhythms inherent in our nervous systems.'<sup>18</sup> This may go some way towards explaining a certain similarity of feeling between moments of rapture in the performance of music and like moments in an athletic performance. It is as though the whole body is a harmonic structure, and rhythmic motion sets in being some overtones which untwist 'all the chains that tie the hidden soul of harmony'. 'This last effect, which is one of the chief characteristics of the finest art, is illustrated to perfection in Wagner's *Die Meistersinger*. Here, as in all truly great music, the composer's supreme mastery of tonal relations is firmly rooted in those fundamental facts of Nature, the harmonic series and its base, the triad. Perhaps one may go further, and infer from the extraordinary power of masterpieces such as *Meistersinger* to promote 'wholeness', the hypothesis that no matter how much the language of music may change, compositions which are out of harmony with the characteristics of the human voice and ear, though they may excite astonishment, are unlikely to touch the heart.

In a concerted musical performance, those occasions when the smallest gesture of the conductor will suffice to indicate delicate differences in tempo, volume, or balance can only come about when there is a special feeling of rapport between those taking part: and the evidence suggests that this is at its strongest when the conductor is able to summon up the

most intense powers of concentration. The athlete, like the solo performer in music, is conducting himself; with or without the help of a coach, he has to train and direct his muscular, circulatory, respiratory, and nervous systems, so that they respond smoothly to the instructions received from the brain. But in order to surpass himself he has in addition to summon up a like manner of concentration, and so to bring his whole body into an inspired unity. The essence of Art is to transcend the ordinary and become extraordinary. The athlete at the fullest stretch of his capacity may, like an inspired artist, so exceed his ordinary performance as almost to feel that something else has taken over. But in both cases it may be that the performer has shaken off 'the muddy vesture of decay', and has, for a golden moment, become his true self, perhaps coming closer to Keats's 'fellowship with essence'.

'Truly great music', said Confucius, 'shares the principles of harmony with the universe'.<sup>19</sup> Some words of Sir Thomas Browne may perhaps be adopted for athletics: 'those well-ordered motions, and regular paces, though they give no sound unto the ear, yet to the understanding they strike a note most full of harmony'.<sup>20</sup>

*This article is an expanded and revised version of a talk first broadcast by BBC Radio 3 on September 9th, 1972, as part of a series on music and athletics devised and produced by Leo Black.*

#### References

1. F. A. M. Webster, *The Science of Athletics* (1948), p. 101. See also Wolfenden Committee on Sport, *Sport and the Community* (1960), pp. 6-7.
2. e.g. in the film *The Red Shoes* (1948) (music by Brian Easdale).
3. Denzil Batchelor, *C. B. Fry* (1951), pp. 10-11, 61.
4. C. B. Fry, *Life Worth Living* (1939), pp. 195-6.
5. H. A. Harris, *Greek Athletes and Athletics* (1964), p. 180.
6. L. S. Wood and H. L. Burrows, *Sports and Pastimes in English Literature* (1925), p. xiv.
7. See Manfred F. Bukofzer, *Studies in Medieval & Renaissance Music* (1950), pp. 79-80.
8. F. A. M. Webster, *Great Moments in Athletics* (1947), pp. 180, 213.
9. Jiří Berkovec (Ed.), *Křesťof Harant z Polžic a Bezdrůžic: Opera Musica* (1956), pp. 20-21 (trans. Geraldina Thomsen).
10. See Harold M. Abrahams and J. Bruce Kerr, *Oxford Versus Cambridge: A Record of Inter-University Contests 1827-1930* (1931), pp. 19-20.
11. See William Mann, *Richard Strauss: A Critical Study of the Operas* (1964), p. 102.
12. Edmund H. Fellowes, *Memoirs of an Amateur Musician* (1946), p. 60.
13. e.g. Parry in *War and Peace* (1903), *The Vision of Life* (1907, rev. 1914), and his book *Instinct and Character* (1918); Vaughan Williams in 'A Song for all seas, all ships' from *A Sea Symphony* (1909, rev. 1918) and *Dona Nobis Pacem* (1936); and Ireland in *These Things shall be* (1937).
14. Peter C. McIntosh, *Sport in Society* (1963), p. 91.
15. D. G. A. Lowe and A. E. Porritt, *Athletics* (1929), p. 43.
16. Lord Burghley (Ed.), *The Official Report of the Organising Committee for the XIV Olympiad* (1951), p. 197. See also Pierre Jeannerat, 'Olympic Sport in Art' in *Official Report of the London Olympic Games 1948* (1948), p. 100.
17. See Sir Adolphe Abrahams, *The Human Machine* (1956), p. 56.
18. Roger Bannister, *First Four Minutes* (1955), p. 12.
19. Lin Yutang, *The Wisdom of Confucius* (1938), p. 213.
20. Sir Thomas Browne, *Religio Medici* (1642), Pt. ii, Sec. 9.



# Australia and the Royal College of Music, London

*Some early and present links between Australian Universities and The College*

by

NOEL J. NICKSON

*Dean of the Faculty of Music,  
Professor of Music, University of Queensland,  
National President, Australian Society for Music Education.*

Many musicians now living in various parts of the world look back with gratitude and appreciation to their connections with R.C.M. Some of these are British-born who have accepted positions overseas; some came from Commonwealth and other countries and returned, moved on elsewhere or stayed on in Britain, while many Britishers remained in the United Kingdom finding their fulfilment in music or marriage (or both) close to home. It is not all who are driven by the wanderlust, motivated by the pioneering spirit, or lured by the fascination of what lies beyond the horizon.

Born in Melbourne, in the State of Victoria, Australia, I entered College in 1939 having won the three-year South Province (Clarke) Scholarship for Victorian-born music students. During the war I returned to Australia in 1940, coming back to R.C.M. for a further period after war service, through 1946-1947.

It is probably not realised by many Royal Collegians that Australia's association with the College begins with its inception in 1883. 1882 was a year of change-over from the National Training School of Music, founded in 1873, to the Royal College of Music formally opened in 1883.

The South Province Scholarship, commonly known in Australia as the Clarke Scholarship, was founded by Sir William John Clarke (1831-1897) to assist outstandingly promising Victorian music students to further their studies overseas. It was Melbourne's 'response to a circular issued throughout the British Empire by a committee in England for contributions towards the establishment of a Royal College of Music in London in 1882, when an amount of over £140,000 was subscribed.'<sup>1</sup> The name of the Scholarship was determined by Sir William as he was 'the representative of the South Province electorate at the time in the Victorian Parliament.'<sup>2</sup> The examiners were to be nominees of the Governor of the State, the Chancellor of the University of Melbourne, and of the donor.<sup>3</sup> The Scholarship was first awarded in 1883.

Clarke was not the only College benefactor from Terra Australis at this time. The State of South Australia had a patron in Adelaide also responsive to the call.

In 1883 the University of Adelaide received from Sir Thomas Elder a benefaction for the establishment of a scholarship in music at the Royal College, London. A chair of music—the first in Australia—had already been decided upon, and in 1884 the governor, Sir William C. F. Robinson (himself something of a composer) raised a provisional sum of £3,000 towards the stipend of a professor, subsequently made secure by Sir Thomas Elder's generous endowment of £20,000.<sup>4</sup>

The Foundation Professor of Music in the University of Adelaide was Joshua Ives, Mus. Bac. (Camb.), 1884-1901. Ives was followed by John Matthew Ennis, Mus. Doc. (Lond.), 1902-1918, who in turn was followed by Edward Harold Davies, D.Mus., ARCO, FRCM, brother of Sir Walford, who occupied the Chair from 1919 to his death in 1947. His successor was the late John Bishop, OBE, D.Mus (Melb.), FRCM, (1948-1964). The present occupant, David Galliver, MA (Oxon.), ARCM, has been Elder Professor of Music and Director of the Elder Conservatorium, since 1966.<sup>5</sup>

If the University of Adelaide appointed the first professor of music in Australia, Melbourne was not far behind. The Parliamentary Bill to give statutory authority for the establishment of the University of Melbourne had received Royal assent on January 22nd, 1953.<sup>6</sup> The Council of the University was empowered by the first Melbourne University Act of that date to confer degrees in Arts, Philosophy, Medicine, Laws and Music. However it was Mr Francis Ormond, M.L.C., founder of Ormond College in the University, who in 1885 came forward with a proposal to give £20,000 for the purpose of founding the chair of music, provided £3,000 could be raised by subscriptions for establishing scholarships. Although Ormond was not a musician he had previously donated 100 guineas towards establishing the Royal College in London a few years earlier.

Two years later the Chancellor, Dr (later Sir) Anthony Brownless, announced at the annual Commencement on April 18th that the proposal had been accepted with the prescribed subscription well exceeded. Francis Ormond was present at the Ceremony.

Early attempts to secure a professor of music for Melbourne University were disappointing, but eventually the strong recommendations and personal persuasion of three very distinguished men—Sir Charles Hallé, then visiting Australia with his wife the equally distinguished violinist, Madame Norman-Neruda, Sir William Robinson, three times Governor of Western Australia, Governor of South Australia, Lieutenant-Governor of Victoria, and Sir Graham Berry, Victorian Agent-General in London—brought the matter to a head. Mr George William Louis Marshall Hall was appointed by the University Council to the chair of music in 1890, at 31 years of age. London experts acting as advisors to the University Council during its protracted deliberations had included Sir Charles Hallé, and Dr (later Sir) Alexander McKenzie.

Marshall Hall, as he was always known, was no relation of the famous King's Counsel. He had studied under Sir George Grove and Sir Hubert Parry at the College and had proven gifts of personality and energetic drive which he demonstrated in writing, composing and teaching. His character was ebullient, enthusiastic and impetuous.

An indefatigable pioneer and inspiring teacher, the career of Marshall Hall in Australia was marked by great progressive foundational work in music teaching, somewhat marred by relentless fiery outbursts of public criticism of his writings and views, and an equally impatient over-temperamental response to his critics. Nevertheless Marshall Hall is the father figure of university music in Australia.

Marshall Hall held the position of foundation Professor of Music in Melbourne from 1890-1900, having then been dismissed by the University Council due to strong factional elements which finally carried the vote against his re-appointment. The motion stated that 'the libidinous character of his poems and other writings, coupled with his ostentatious parade of disbelief in Christianity or any form of theism, and of his



contempt for those who hold such a belief, have shocked the community and have infringed the principle of neutrality in religious matters which has so conduced to the usefulness of the University.' The motion was carried by twelve votes to four.

Marshall Hall's successor was Professor Franklin Sievwright Peterson, B.Mus (Oxon). Peterson died in 1914. This time the University Council was more cautious. The Committee of overseas selectors consisted of Sir Hubert Parry, Professor of Music at Oxford and Director of the RCM, Dr (soon to become Sir) Charles Villiers Stanford, Professor of Music at Cambridge and staff member of RCM, Sir Frederick Bridge ('the Westminster Bridge'), organist of the Abbey, Gresham Professor of Music, Conductor of the Royal Choral Society and staff member of RCM, Sir George Martin, organist of St Paul's and staff member of RCM and RAM, and Sir Alexander McKenzie, Principal of RAM.

After Peterson's death Marshall Hall was re-appointed, arriving back from England early in 1915. He died in Melbourne of acute appendicitis in July that same year.

The next Ormond Professor of Music, as he is now called, was William Adolphus Laver, whose resignation in 1926 led to the appointment of Bernard Thomas Heinze, now Sir Bernard, who had been a Clarke Scholar at the College before the first war. Sir Bernard relinquished the Chair in 1956 when he succeeded Sir Eugene Goossens as Director of the New South Wales State Conservatorium of Music, Sydney. Retiring from this position at the end of 1965, Sir Bernard has continued his career as conductor, chairman of many national music committees, and leading figure in the development of a wide range of interests closely related to the present and future directions of music in Australia.

#### *Winners of the South Province (Clarke) Scholarship, Victoria, Australia.*

|                                   |           |                    |
|-----------------------------------|-----------|--------------------|
| Ada E. Bloxham                    | 1884 1887 | <i>Singing</i>     |
| Isabella Webster                  | 1887 1891 | <i>Singing</i>     |
| Jessie Violet Mitchell            | 1891 1895 | <i>Piano</i>       |
| Arthur Ernest Howard Nickson      | 1895 1899 | <i>Organ</i>       |
| Ethel Sinclair (Mrs Frank Bridge) | 1899 1903 | <i>Violin</i>      |
| Eva Rowe                          | 1903 1906 | <i>Piano</i>       |
| William Murdoch                   | 1906 1910 | <i>Piano</i>       |
| Reginald Brown                    | 1910      | <i>Piano</i>       |
| Bernard Heinze                    | 1913      | <i>Violin</i>      |
| Manus O'Donnell                   | 1916      | <i>Violin</i>      |
| William Neil McKie                | 1919      | <i>Organ</i>       |
| Doreen Clarke                     | 1922      | <i>Piano</i>       |
| Roy Shepherd                      | 1925      | <i>Piano</i>       |
| Isobel Carter                     | 1928      | <i>Clarinet</i>    |
| Norman Menzies                    | 1931      | <i>Singing</i>     |
| John Nicholls                     | 1935      | <i>Organ</i>       |
| Noel John Nickson                 | 1939      | <i>Composition</i> |
| Valma Lewis                       | 1946      | <i>Piano</i>       |
| Sally Ann Mays                    | 1950      | <i>Piano</i>       |
| Alan Willmore                     | 1955      | <i>Organ</i>       |
| Judith Lambden                    | 1958      | <i>Piano</i>       |
| Bevan Crabtree                    | 1962      | <i>Piano</i>       |

No award has been made since 1962.

Some interesting points emerge from this list. Dr A. E. H. Nickson, the first organist to win the Clarke Scholarship, became Australia's finest organist and organ teacher for nearly 60 years. He taught many students who have established high reputations in a number of countries. Included among them is Sir William McKie, second organist to win the Scholarship, who later became Director of Music and Master of the Choristers, Westminster Abbey. Dr Arthur Nickson was also the father of the author of this article.

Sir Bernard Heinze, for over 40 years the leading Australian conductor, has also gained a wide reputation overseas. Mr Bevan Crabtree, well-known at RCM in recent years, has recently been appointed to the teaching and performing staff of the University of Queensland's Department of Music which is headed by the present writer.

Mr Roy Shepherd, to whom I am indebted for the above list, has produced many of the finest Australian pianists in Victoria, including Valma Lewis, also a Clarke Scholar.

*Old Collegians currently teaching on the staffs of various Australian University Departments of Music.*

University of Queensland

Professor Noel Nickson, D.Mus (Dublin), ARCM, Dean of the Faculty of Music, Head of the Department of Music, and National President of the Australian Society for Music Education.

Mr Bevan Crabtree, Dip Mus (Melb.), ARCM, Lecturer in Music (piano).

University of Sydney

Professor Donald Peart, MA, B.Mus (Oxon), FRCM, Head of Department of Music.

Miss Dorothy White, GRSM, ARCM, Part-time Lecturer in Music, teacher of harpsichord and applied keyboard skills.

University of Melbourne

Professor George Frederick Loughlin, D.Mus (Dunelm), MA, FRCM, FRGO, Ormond Professor of Music.

Miss Isobel Carter-Stockigt, B.Mus (Melb.), ARCM, Part-time teacher of Clarinet.

Mr Victor Harding, ARCM, Part-time Singing teacher.

Mr Lance Hardy, B.Mus (Lond.), FRGO, ARCM, Organist, St Paul's Cathedral; Part-time teacher of Organ.

Mr John Mallinson, B.Mus, (Melb.) ARCM, LRAM, ARGO. Part-time Organ teacher; Music Master, Camberwell Grammar School, Melbourne.

Mr Roy Shepherd, M.Mus, Hon ARCM Licencié de Concert (Ecole Normal de Musique, Paris), LRSM, Reader in Pianoforte.

Monash University

Professor Trevor Jones, MA (Sydney), L.Mus, Chairman of the Department of Music.

University of Adelaide, South Australia

Mr J. Govenlock, B.Mus (Adelaide), FRGO, Senior Lecturer in Music, academic and practical.

Mr J. Whitehead, ARCM, Senior Lecturer (Violoncello), Elder Conservatorium.

Mr L. Dossor, ARCM, Senior Lecturer (Piano), Elder Conservatorium.

Mr Donald Munro, MBE, ARCM, Teacher of singing and supervisor of opera.

*Footnotes*

1. 'Victorian Clarke Scholars: some further facts', in *The Australian Musical News*, XXIX 11, p.2.
2. *Ibid.*
3. *Ibid.*
4. 'Music', *The Australian Encyclopedia*, first edition, ed. Jose and Carter, Vol. II 161, Sydney, 1926.
5. *Calendar of the University of Adelaide for the year 1971*, Vol. 1:87 and 101.
6. This and subsequent information about the appointment, career, dismissal and re-appointment of Professor Marshall Hall is contained in Ernest Scott's *A History of the University of Melbourne*, Melbourne, 1936), pp. 138-159.



## Schönberg in England— Memories of an Occasion

by

I. A. Copley

On September 3rd, 1912, the Queen's Hall Orchestra, under Sir Henry Wood, had given the first performance in this country of Schönberg's *Five Orchestral Pieces*, and, as Sir Henry later recalled<sup>1</sup>, the Promenaders hissed them for their pains. Nevertheless the work had created considerable interest—particularly in the minds of those musicians who had purchased the sumptuously produced 'Study Score' that Peters of Leipzig had brought out.

Among these younger musicians was an Assistant Music Master at Eton College, Colin Taylor, who was already building up a collection of musical autographs now unique in its extent and variety. Taylor's sometime piano pupil at Eton, Philip Heseltine (Peter Warlock) had written the first original published article on Schönberg to appear in an English periodical<sup>2</sup>, and like Taylor himself was both fascinated and frustrated by the music. As Taylor observed: 'To possess a score is one thing, to read it is another. This one completely baffled me. Here was something the like of which my eye had never beheld nor my inner ear striven to hear'<sup>3</sup>.

Towards the end of 1913 Taylor was electrified to learn that the *Five Orchestral Pieces* were to be given a second hearing at a Queen's Hall Symphony Concert *conducted by the composer*. This was an opportunity not to be missed. "So what did I do but write to Schönberg to the effect that, as a keen but none too bright young professional musician, I was entirely at sea with this new music. Could I attend a rehearsal for the evening concert? Yes, came the answer, with the proviso that Wood gave his consent. To this end he suggested that I got in touch with 'Sir Wood' prior to the rehearsal'.

For some reason Taylor was unable to contact Wood, so on the morning of the concert he arrived outside the Artists' entrance 'on spec'. After what seemed an age of dithering on the deserted pavement in Langham Place outside the Queen's Hall, a black sombrero and an exuberant floppy bow-tie heralded the approach of Henry J. Wood. By his side trotted what seemed to my doubtlessly jaundiced eye a small and rather insignificant little fellow with a round cannon-ball head. Now for it! I nervously stumbled forward and arrested these two Olympians in their tracks. Breathlessly addressing Wood, I managed to blurt out: "Excuse me, Sir Henry, could I . . . could you . . . would you be good enough to let me attend this morning's rehearsal?"

"I had dropped a bomb! Out of the question. Quite, quite out of the question. Never, in the past 20 years have I allowed *anyone* to come to *any* of my rehearsals". . . "But . . . Sir Henry" (here I produced a card Schönberg had enclosed with his note). "Sir Henry . . . Mr Schönberg said that perhaps on this special occasion you might . . . be so good as to . . .?" "Ah well— that's different: as a friend of the composer". And so, if you please, as a *friend of the composer* (that tickled me a lot), all was affability. After a general shaking of hands we proceeded together to Wood's greenroom, and from thence I was directed to go and sit wherever I pleased in the deserted and shrouded Hall itself'.

Taylor preserves some uncommonly clear impressions of the memorable rehearsal that followed. 'First was Schönberg's amazing quickness to detect in all that complicated welter of sound the slightest fault in actual notes or in their values. Then, his minute attention to every shade of rhythm, phrasing, colour, intensities, orchestral balance, and so forth. Individual instruments and groups were made to play obstinate passages over and over again. At times the composer's broken English made it rather difficult for him to express himself with precision—but ultimately he always seemed to get what he wanted.

'Some of the players at first found it difficult to conceal occasional spasms of mirth. Was this a leg-pull or the sincere utterances of a master mind? The issue was not long in doubt. The players were as amazed as I was at Schönberg's almost unbelievable gifts and by the impressive seriousness of his outlook. Awe and respect quickly dispelled any visible tendencies—his influence was mesmeric'. The rehearsal of the five pieces went on for eight hours in all.

In writing to me recently, Colin Taylor (now in his 92nd year) was able to say that he is 'thrilled by Karlheinz Stockhausen—provided the doses are small'. Here at least is one musician who has never allowed his exploratory instinct to be stifled.

1. *My life of Music* (London, Gollancz, 1938), p. 134.
2. *Musical Standards*, September 21st, 1912, pp. 176-8.
3. All Taylor's words are quoted from the script of a talk he delivered on the South African Radio a few years ago, and which he has kindly let me use as a basis for this article.

## Ex oribus . . . . .

24 LAUREL AVENUE

by PHILIP KEOWN

*Aged Twelve*

'From the main road, turn right; go up Clarabelle Road about 20 yards and it's the first turning to the left.'

Those are the instructions that one would get from the policeman at the traffic lights to go to Laurel Avenue. He is always at the traffic lights because they never work.

If you should ever want to go and see someone in Laurel Avenue, you should always be careful when you go past number 24. The reason for this detour is simple: Alberto (he has no other name), an opera singer, always seems to practise cracking wine glasses when anyone comes within 10 yards of his front door. Unfortunately, he not only cracks wine glasses, but windows, spectacles, and all other glassware as well. He does, however, have one use and this is it: if you are given a hideous glass vase by an old, well-meaning aunt, and want it thrown away. If you take it to Alberto he will shatter it for you (provided that you take the bits away afterwards) for the price of 10½p.

Alberto's note for glass cracking is an F sharp, five octaves above middle C. His method of reaching this note is this: he opens his mouth and shouts. The shout goes higher and higher until the glass, which is placed level with his mouth on a table, cracks. An F sharp five octaves above middle C is very high for anyone to sing but, by willpower, Alberto manages to reach it, even though he goes momentarily deaf.

His house, not surprisingly, has no windows because they have long since cracked but it is quite sound otherwise.

That is why number 24 Laurel Avenue should be avoided.

Reprinted from *The Turret* by kind permission of the Editor and Headmasters of Tower House School, East Sheen.



## ‘ A Tale of Two Tenors ’

It may have escaped the notice of the majority of readers that the year 1973 marks the Centenary of the birth of Enrico Caruso, and also is the twenty-fifth anniversary of the death of Richard Tauber. The writer would certainly have not realised this had your editor not asked him to write a few lines comparing these two great artists, (so we are assured by the historians) each with the other, and also to pose the question of how they would have fared in relation to the present crop of singers in the latter half of the twentieth century.

In the case of Caruso it is rather like asking whether W. G. Grace was a better batsman than Mr Boycott of Yorkshire, or is Muhammed Ali better than Jack Dempsey. All we have to go on, if we are under about the age of 70 are a lot of books, all of which agree that he had a magnificent organ, and a great many very inadequate and primitive recordings, which remain primitive and inadequate although many of them have been reproduced by modern methods. It is a question, therefore, that can never be adequately answered. However, given that Signor Caruso had, as one book says, a voice ‘of great size, brilliance, and warmth, with resonance and velvety smoothness’, in other words a magnificent instrument, does it follow that he could play it all that well? Judging by the admittedly inadequate medium of the recordings one gets the impression that the voice was considered enough in itself and that a great deal of Neapolitan untidiness of line was therefore acceptable. Distance has always lent enchantment, but it is obviously quite impossible for real comparisons to be made, and I feel that had he been singing today, Caruso would have found his professional life much more exacting and difficult. Modern managements are so much more demanding and, in my view, standards so much higher.

It is very much easier to discuss the talents of Richard Tauber, as one had the opportunity to hear him sing many times in the Albert Hall (usually in the College free seats). Here was a singer who may not have had the greatest voice ever, but had such technical ability, personality, and sheer stage presence, that he could hold an audience of any kind whether he were singing Schubert, Lehar, Mozart or anything. He would do the most outrageous things to the purists, like singing ‘Dein ist Mein Ganzes Herz’, one verse in German, one in English, and one in Italian. The Audiences loved it. To hear Tauber use the falsetto, and crescendo through it to a full forte without any change being in the slightest degree noticeable was remarkable. He could play his instrument, and was as much at home in what was then considered ‘pop’ Operetta, as he was with the Operas of Mozart. Of course his films, which can still be seen occasionally on the ‘box’ are very old fashioned in the cinematic sense, but there is no doubt that he left a great deal behind which could serve as an example of professionalism to the present day generation.

In conclusion of course, one has to admit that comparisons are odious, and anyhow, without first hand knowledge, impossible; none the less I feel most strongly that today’s singers, at any level, need not be too downcast, when they are endlessly told how wonderful their predecessors of the ‘Golden Age of Song’ were. I suspect acting ability was not required of them anyhow, and Carmen often weighed more than the bull!

FREDERICK SHARP

## BIRTH

**McWilliam:** to Jane (Stokes) and Clement McWilliam\* on October 9th, 1972, a daughter.

## MARRIAGES

**Brooks - Jones:** Roger Brooks\* to Susan N. Jones\* on August 10th, 1972.

**Norman - Kent:** Edward Norman\* to Susan Kent on July 1st, 1972 in Nova Scotia.

**Pike - Friend:** Julian Pike\* to Caroline Friend\* on November 18th, 1972.

**Simm - Fitzgibbon:** Richard Simm\* to Jacqueline Fitzgibbon\* on August 27th, 1972.

**Woodroffe - Toller:** Peter Woodroffe to Marilyn Toller\* on October 28th, 1972.

\*denotes Collegian

## DEATHS

**Corbett:** Jane Nora (née Vowles), wife of Geoffrey Corbett, on January 19th, 1973.

**Dawbarn:** Muriel, on August 14th, 1971.

**Gough:** Jane (née Price), on October 3rd, 1972.

**Moroney:** Anthony, on October 5th, 1972.

**Pearce:** Doreen (née Abbey), on October 29th, 1972.

**Serena-Mellish:** Clara (née Kleinschmidt), in July, 1972.

**Walters:** Phoebe Margaret, on November 14th, 1972.

## BOOKS AND MUSIC RECEIVED

|   |  |               |
|---|--|---------------|
| Gradus  | Samuel Adler   | Book 1. £1.25 |
| 40 Studies for Piano  | <i>O.U.P.</i>  | Book 2. £2.75 |
| Aldeburgh Anthology   | Edited by<br>Ronald Blythe<br><i>Snappe Maltings Foundation</i><br><i>in association with</i><br><i>Faber Music Ltd.</i>                 | £6.00         |
| Palestrina's Style  | Malcolm Boyd   | 95p           |
| A practical introduction  | <i>O.U.P.</i>  |               |
| Mastering the Piano   | Mervyn Bruxner<br><i>Faber and Faber</i>   | £2.25         |
| The Little Newborn Jesus Child<br>(Das Neugeborne Kindelein)              | Dietrich Buxtehude   | 32p           |
| For Chorus of Mixed Voices with<br>Organ or Instrumental<br>Accompaniment | Edited and arranged<br>with Keyboard<br>reduction by Walter<br>Ehret<br><i>Lawson Gould inc. through</i><br><i>Roberton Publications</i> |               |
| The Falcon. (anon)  | Grayston Ives  |               |
| For high voice and piano  | <i>Roberton Publications</i>   | 20p           |
| Six poems from Miserere by<br>David Gascoyne                              | Bernard Naylor   | 30p           |
| For double chorus and two<br>Soprano soloists                             | <i>Roberton Publications</i>   |               |
| Exultet Mundus Gaudio   | Bernard Naylor   | 50p           |
| Text adapted by Anita Freeland  | <i>Roberton Publications</i>   |               |
| A Noyse of Minstrells for Orchestra                                       | Gordon Jacob<br><i>O.U.P.</i>  | Score £1.75.  |
| Oxford Keyboard Classics:   |  |               |
| Schubert  | Edited by<br>Stephen Bishop  | £1.50         |
| Haydn   | Edited by<br>Howard Ferguson<br><i>O.U.P.</i>  | £1.50         |



## Concert Programmes

### Christmas Term 1972

#### CHORAL AND ORCHESTRAL CONCERTS

##### The First Orchestra

Leader: Geoffrey Lynn

October 19th, 1972. Conducted by Mr Bryan Balkwill.

Four Sea-Interludes from 'Peter Grimes'; (Dawn, Sunday Morning, Moonlight, Storm)—*Britten*. Prelude à l'après-midi d'un faune—*Debussy*. Piano Concerto no. 1 in E flat—*Liszt*. Michael Redshaw,† Soloist. Symphony no. 4 in E minor—*Brahms*.

December 6th, 1972. With the John McCarthy Studio Singers, conducted by John McCarthy.

Canto de Grenada—Spanish traditional. Moonlight Serenade—Glen Miller. Dance of the Little Swans—Tchaikowsky. Dry Bones—Negro Spiritual. Air from the Suite in D—Bach. Windmills of your mind—Lazzaro. Never on Sunday—Towne. Chattanooga Choo Choo—Warren. Rhythm of Life—Herman. When the saints go marching in—Traditional. Christus natus est—Anthea Wilcock\*. It's beginning to look a lot like Christmas—Wilson. White Christmas—Irving Berlin. Winter wonderland—Bernard. Do you hear what I hear?—Regency and Shane. Snow, snow—Simione. Carol of the drums—Czech traditional. Patapatapan—McCarthy. Scarlet ribbons—Danzig. Heavenly Night—McCarthy (arr. D. Carter). Twelve days after Christmas—Silver. Silent Night—Gruber. We need a little Christmas—Herman. The twelve days of Christmas—Traditional.

November 23rd, 1972

Overture: La Forza del Destino—*Verdi*. Conducted by Vaughan Meakins.

Requiem for Choir, Soloists and Orchestra—*Verdi*. Conducted by Mr Bryan Balkwill. The Choral Class and Soloists.

David Bartleet and Michael George† sang Tenor and Bass throughout. Soprano and Mezzo-Soprano soloists were respectively—Kyrle Elexon—Ann-Marie Connors\* and Jane Metcalfe†; *Dies Irae*—Patricia O'Neill and Mair Davies; *Domine Jesu*—Ann McLoughlin and Anne Morgan, who also sang in the *Agnus Dei*. In the *Lux Aeterna* Elizabeth Halton sang Mezzo-Soprano and in the *Libera Me* the two Soprano solos with Chorus were taken by Meryl Drower\* and Patricia O'Neill.

##### The Second Orchestra

Leader: Beatrice Harper\*

October 24th, 1972. Conducted by Mr Norman del Mar.

Overture and Venusberg music from Tannhäuser—*Wagner*. Concertstück for Piano and Orchestra in F minor—*Weber*. Recitative and Air de Lia (L'Enfant Prodigue)—*Debussy*. Jeu de Cartes—*Stravinsky*.

November 28th, 1972. Conducted by Mr Norman del Mar.

Suite in F major—*Roussel*. Concerto for Cello and Orchestra—*Elgar*. Sally Talbot, Soloist. Symphony no 32 in G major, K. 318—*Mozart*. Tone Poem, Tod und Verklärung—*Strauss*.

##### The First Chamber Orchestra

Leader: Martin Hughes\*

October 26th, 1972. Conducted by Mr Harvey Phillips.

Pro Fustibus et Fidiibus—*Rissager*. Concerto for Piano and Orchestra in B flat, K. 595—*Mozart*. Henry Roche, Soloist, conducted by John Forster\*. Partita for Double String Orchestra—*Vaughan Williams*. Symphony no 35 in D major, K. 385 (*The Haffner*)—*Mozart*.

November 30th, 1972. Conducted by Mr Harvey Phillips.

Symphony for Strings—Kenneth Leighton. Serenade no 2 in A major, op. 16—*Brahms*. Conducted by John Forster\*. Concerto for Clarinet and Strings—*Alun Hoddinott*. Leslie Craven† Soloist. Symphony no 4 in B flat—*Beethoven*.

##### The Second Chamber Orchestra

Leader: Claire Piper

November 15th, 1972. Conducted by Mr Harvey Phillips.

Overture, Tancredi—*Rossini*. Concerto Gross for Strings in D, op 6, no 5—*Handel*. Conducted by Russell Harris. Concerto for Flute and Orchestra—*Lennox Berkeley*. Leonard Paice, soloist. On hearing the first cuckoo in spring—*Delius*. Symphony no 4 in C minor (*The Tragic*)—*Schubert*.

##### The Wind Symphony Orchestra

Leader: John Payne\*

November 21st, 1972. Conducted by Mr Philip Cannon.

Overture and Caccia—*Menotti* (arr. P. J. Lang). Prelude and Scherzo: Hammersmith—*Holst*. Concert Piece for Percussion and Wind Orchestra—*Robert H. Pearson*. Variants on a mediaeval tune—*Norman dello Joio*. Symphonic Portrait—*Cole Porter* (arr. W. Robinson).

##### The Bach Cantata Choir and Orchestra

Leader: Beatrice Harper\*

November 14th, 1972. Conducted by Mr Denys Darlow.

Meryl Drower \*Soprano, Cherith Millburn-Fryer, Jane Metcalfe† Altos, Richard Brabrooke, Tenor, Mark Elliot, Bass.

Cantata for five-part Chorus, Strings and Continuo: All solch dein Güt wir preisen—*Buxtehude*. Cantata no 182: Himmelskönig, sei willkommen—*Bach*. Cantata: Durch die herzliche Barmherzigkeit—*Goldberg*.

The Twentieth Century Ensemble  
Directed by: Mr Edwin Roxburgh, Mr Stephen Savage

November 1st, 1972

Communication—Stockhausen. Paul Ziolo, *Violin*, Sheila Cook, *Bassoon*, Steven Wassall,† *Tuba*, Richard Blackford, *Piano*. Ode to Napoleon Buonaparte, for Narrator, String Quartet and Piano—Schönberg. Mr John Cameron, *Narrator*, Jean Fletcher\*, Beatrice Harper\*, *Violins*, Yitkin Seow\*, *Viola*, Timothy Merton, *Cello*, Jan Latham-Koenig\*, *Piano*, Mr Stephen Savage, *Conductor*. Tempi Concertanti, for Flute solo and 24 instruments—Berio. Elizabeth Bennett, *Soloist*. Mr Edwin Roxburgh, *Conductor*.

Concert of Abendlieder

October 27th, 1972

Geoffrey Osborn, Diane Kacich—*pianists*, Helen Saunders‡—*Clarinet*.  
Two Sacred Songs for Mezzo-Soprano and Piano—Bach. (a) Gib dich zufrieden und sei stille. (b) Bist du bei mir. Anne Fridal. Two Songs for Soprano and Piano—Mozart. (a) Das Veilchen. (b) Warnung. Eileen Battye. Three Songs for Baritone and Piano—Schubert. (a) Der Alpenjäger. (b) Die Liebe hat gelogen. (c) Fischerweise. Stephen Dawson. Song for Soprano and Piano, with Clarinet Obligato—Der Hirt auf dem Felsen—Schubert. Two Songs for Bass and Piano—Schumann. (a) Die beiden Grenadiere. (b) Mondnacht. Gerard Delrez‡. Four Songs for Mezzo-Soprano and Piano—(a) Vergeliches Standchen. (b) Komm bald. (c) An die Nachtigall. (d) Der Jäger—Brahms. Patrizia Kwella\*.  
Song Cycle for Soprano and Piano. Lieder eines fahrenden Gesellen—Mahler. (a) Wenn mein Schatz Hochzeit macht. (b) Ging heut Morgan über's Feld. (c) Ich hab' ein glühend Messer. (d) Die zwei blauen Augen von meinem Schatz. Hilary Sugar.

November 6th, 1972

EXCHANGE CONCERT

Students of the Ecole Nationale de Musique, D'Art  
Dramatique et de Danse de Dijon.

Annie Terrier, *Violin*, Christine Valloire, *Cello*, Yves Desvignes, *Piano*. Trio no 1 for Violin, Cello and Piano in G major—Haydn. Sonata for Violin and Piano, op. 13—Faure. Sonatina for Piano—Roussel. Sonata for Cello and Piano—Alan Rawsthorne. Toccata for Piano—Poulenc. Trio for Violin, Cello and Piano—Ravel.

CHAMBER CONCERTS

October 11th, 1972

Trio Sonata for two Flutes and Harpsichord and Cello Continuo in G major—Bach. Madeleine Cross, Leonard Paice—*Flutes*; Stephen Wilder†—*Harpsichord Continuo*; Caroline Brown—*Cello Continuo*. Arpeggione Sonata—Schubert. Stephen Tees, *Viola*; Wilfred Murray, *Piano*. Three Pieces for Harpsichord—Rameau. (a) Les trois mains. (b) La triomphante. (c) Gavotte. Christopher Kite. Three Pieces for Piano—(a) Polonaise in A flat, op. 53. (b) Nocturne in E major, op. 62, no. 2. (c) Scherzo in C sharp minor, op. 39—Chopin. Timothy Lowe\*.

October 25th, 1972

Sonata for Piano in E major, op. 109—Beethoven. Michael Redshaw,† Four Songs for Contralto and Piano. (a) Dein blaues Auge. (b) Therese. (c) Unbewegte laue Luft. (d) Meine Liebe ist grün—Brahms. Annette Bisdorff, *Contralto*; John Fraser, *Piano*. Sonata for Viola and Piano (1939)—Hindemith. Unnur Sveinbjarnardottir, *Viola*; John Forster, *Piano*. Sonata Eroica for Organ—Jongen. John Scott Whiteley.

\*denotes Scholar.

†denotes Associated Board Scholar.

‡denotes Exhibitioner.

ARCM EXAMINATIONS—DECEMBER 1972

PIANOFORTE (Performing)—

Hartung, Victoria Catherine

PIANOFORTE (Teaching)—

Chiu, Alice  
Griggs, Keith Robert  
Hart, Michele Louise  
Isserlis, Annette  
Lockett, David Robert  
Mordcaai, Julie Francesca  
Mundy, Mary Janet  
Stone, Pauline  
Thomas, Heather Elizabeth  
Verney, Rachel  
Wu, Melody

ORGAN (Performing)—

Ford, Rodney Arthur

ORGAN (Teaching)—

Bartlett, David John

STRINGS (Performing)

Viola  
‡Sveinbjarnardottir, Unnur

STRINGS (Teaching)—

Violin  
Bowen, Rotha Ann  
Del Mar, Robin Howard

Viola  
‡Barker, Elizabeth Ruth  
‡Daggers, Daniel  
Towse, Peter John  
Welch, Jonathan Crosby

Violoncello

Fletcher, Olivia  
Hemingway, Roger

WOODWIND AND BRASS (Performing)—

Clarinet  
‡Payne, John Wilfred

Trombone

Storey, Leslie

Tuba

Wassell, Steven John

WOODWIND AND BRASS (Teaching)—

Flute

Kemp, Deborah Anne

Oboe

Masterman, Sally Margaret

Clarinet

Schaaf, Derek John

Trombone

Reynolds, Paul Thomas

SINGING (Performing)—

Morgan, Anne

SINGING (Teaching)—

Troup, Valerie Linda  
Vidal, Yolanda

‡Pass with Honours



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